

Aulos. Forthcoming in Finkelberg, M. (ed.), *The Homer Encyclopedia* (Blackwell, in press).

Double reed-pipes, widely distributed since Early Bronze Age. Mycenaean representations are lacking, and Homer omits in some expected contexts. But the aulos was probably not an Iron Age parvenu. The word itself (lit. ‘tube’, so at *Il.* 17.297) is found in Mycenaean names; a musical sense not excluded here (Ilievski 1972, 268 f., 276). The Haghia Triada sarcophagus shows pipes and *lyre during *sacrifice/*libation, an important aulos-function in historical Greece; the lyre’s striking resemblance to *Pylos throne room instrument suggests Minoan-Mycenaean musical koine in palatial contexts (see Minoan civilization). The Archaic aulete Spondon (‘Mr Libation’, Plut. *Lyc.* 28.5), whether historical or symbolic, is perfectly in keeping with Herodotus’ statement (6.60) that aulos-playing was a hereditary profession at Sparta. The verb *spendein* (verse *formula *Il.* 9.177; *Od.* 5x) is related to Hittite *âpand-*, not as Indo-European cognates but via (indirect?) lateral diffusion, probably in the Bronze Age (Burkert 1985, 35-6, 374 n.34). Significantly the aulos was traditionally connected with *‘Phrygia’ (already anachronistic in tragedy). Importantly aulos and syrinx are played around Trojan campfires (*Il.* 10.13 [*Doloneia]; cf. Hdt. 1.17 for Lydian military band). *Auloi* were also typical of Kybele cult (*Hymn. Hom.* 14.3, with *krotala* [clappers] and *ti[m]pana* [frame-drum, Semitic derivation]). Yet *auloi* and *phorminges* (see Phorminx) on the *Shield of Achilles (*Il.* 18.495), accompanying male choral dance, attest the pipes’ mainstream position in Homer’s world(s); cf. 8th-century Attic vase (Wegner 1968, Taf. Vb, Cat. 75) and early importance of choral poetry. Here the pipes join musical symbolism of peaceful order; cf. rhapsodic interpolation at 18.606a (*auloi*, *syringes*, *kitharis*); [Hes.] *Scutum* 281–4; *Hymn. Merc.* 452 (see also *Music). These passages reflect the rich totality of Archaic *mousikê*, reasonably retrojected into the Late Bronze Age (probable contexts: choral/sacrifice/libation). Homer’s sidelining of aulos is due not to the instrument’s controversiality, which was a 5th-century development; it is due to Epic’s artificial emphasis on its own lyre-culture. JCF

See also Music.

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